

# SPICE GIRLS SPICEWORLD

Piano, voice & guitar arrangements, complete with guitar chord boxes & lyrics

PLUS  
COLOR  
POSTER!



# GIRLS



# SPICE UP YOUR LIFE

Words & Music by Victoria Adams, Emma Bunton,  
Melanie Brown, Melanie Chisholm, Geri Halliwell, Richard Stannard & Matt Rowe

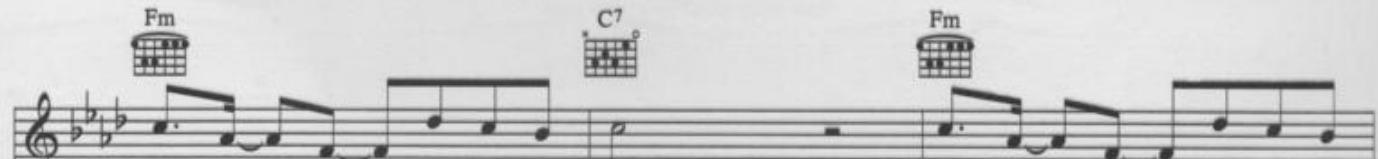
♩=126



La la la la la la la la

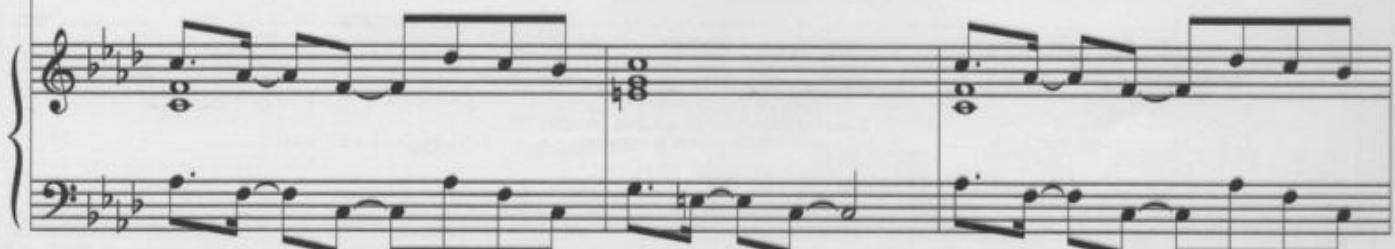


La la la la la la la



la la la la la la la.

La la la la la la la



La la la la la la la.



la la la la la la la.



The sheet music consists of four staves. The top two staves are for the voice, with lyrics provided for each line. The bottom two staves are for a guitar, with chords indicated above the staff. The lyrics are as follows:

When you're feel - ing—  
Yel - low men in—  
sad— and low,  
Tim - buk - tu,  
we— will take  
col - our for you—  
both—

where you got - ta go.—  
me and - you.—  
Smil - ing, danc - ing,—  
Kung - fu fight - ing,—  
ev - 'ry- thing - is free,—  
danc - ing— queen,—

all— you need is— po - si - ti - vi-ty.—  
tri - bal space - man - and all that's in - be-tween.— }  
Colours of the world.— ev - 'ry  
(Spice up your life.)

boy and ev - 'ry girl.  
(Spice. up your life.)  
Peo - ple of the world,  
(Spice up your life, ah!)



Slam it to the left (if you're hav-ing a good\_ time), shake it to the right (if you know that you feel\_ fine).



chi - cas to the front, uh\_\_\_\_\_ uh, go round.



Slam it to the left (if you're hav-ing a good\_ time), shake it to the right (if you know that you feel\_ fine),

1.



To Coda ♫

chi - cas to the front, uh, uh, hi ci\_\_\_\_ ya\_\_\_\_ hold tight.





hi ci ya hold tight.

*Spoken:* Fla - men - co, lam - ba - da, but



hip - hop is hard - er, we moon - walk the fox - trot then pol - ka the sal - sa.



Shake it shake it shake it,

ha - ka.

Shake it shake it shake it,

ha - ka.



*D. & al Coda*

*◊ Coda*



hi ca— ya— hold tight.

Slam it to the left (if you're hav-ing a good— time),



shake it to the right (if you know that you feel— fine), chi-cas to the front, uh— uh, go

round.

Slam it to the left (if you're hav-ing a good— time),



shake it to the right (if you know that you feel— fine), chi-cas to the front, uh,— uh, hi ci— ya— hold tight.

# STOP

Words & Music by Victoria Adams, Emma Bunton,  
Melanie Brown, Melanie Chisholm, Geri Halliwell, Paul Wilson & Andy Watkins

-132

The musical score consists of four staves of music. The first three staves are for piano/vocal/guitar, featuring treble and bass staves with chords indicated above the staff (e.g., C, Am<sup>7</sup>, G, B<sup>7</sup>) and a 4/4 time signature. The fourth staff is for guitar, showing a continuous solo line. The lyrics begin in the third staff:

1. You just walk in,  
(Verse 2 see block lyric) I make you smile.  
It's cool but you-



— don't ev - en know me.— You take an inch, I run a mile.



Can't win, you're al - ways right be - hind me.—



And we know that you could go and find some oth - er,



take or leave it or just don't ev - en both - er.— Caught in a craze,

B<sup>b</sup>Am<sup>7</sup>

G

— it's just a phase, or will this be a - round for - ev - er? —

fr<sup>b</sup> Dm<sup>II</sup>fr<sup>b</sup> Dm<sup>9</sup>fr<sup>b</sup> Dm<sup>II</sup>

Don't you know it's go - in' too fast, rac - ing so hard you know it

fr<sup>b</sup> Dm<sup>9</sup>Dm<sup>7</sup>Em<sup>7</sup>

won't last.

Don't you know,—

what can't you see.— Slow it down,

Fmaj<sup>7</sup>

G

— read the sign,— so you know— just where you're go - in'.

8



Stop right now, thank - you ve - ry much. I need some - bo - dy with a



hu - man touch. Hey you, al - ways on the run. Got - ta



N.C.

slow it down ba - by, got - ta have some fun. —

Got - ta



B/C

keep it down hon - ey, lay your back on the line, — cos I don't



B/C

C

care a - bout the mon-ey, don't be wast-in' my time. — You need less speed.



F/C

G

Get off my case, — you got - ta slow it down ba - by, just get out of my face. —



B

Am

Stop right now, thank - you ve - ry much. I need some - bo - dy with a

 G7  
 C  
 B+

hu - man touch. Hey you, al - ways on the run. Got - ta

 Am  
 G7  
 C

1, 2.  
 slow it down ba - by, got - ta have some fun.

3.  
 have some fun.

Verse 2:

Do do do do  
Do do do do  
Do do do do, always be together.  
Ba da ba ba  
Ba da ba ba  
Ba da ba, stay that way forever.

And we know that you could go and find some other  
Take or leave it 'cos we've always got each other  
You know who you are and yes you're gonna break down  
You've crossed the line so you're gonna have to turn around.

Don't you know *etc.*

# TOO MUCH

**Words & Music by Victoria Adams, Emma Bunton,  
Melanie Brown, Melanie Chisholm, Geri Halliwell, Paul Wilson & Andy Watkins**

♩ = 80

**A**

F aug

Dmaj⁷

G⁷

A

F aug

Dmaj⁷

G⁷

A

1. Love is blind as far as the eye can see, deep and mean-ing-less  
(Verse 2 see block lyric)

F aug

Dmaj⁷

G<sup>7</sup> A F<sup>Aug</sup>  
 words to me. Ea-sy lov-er I need a friend,  
 2

Dmaj<sup>7</sup> G<sup>7</sup> Bm<sup>7</sup>  
 road to no-where twists and turns but will this nev-er end...Well my dear you'll know that he

E Dmaj<sup>7</sup> C<sup>#7</sup>  
 plea - ses me. But short term so- lu-tions ain't no re- so- lu-tion, there ain't no re- lease for me.

A F<sup>Aug</sup> Dmaj<sup>7</sup>  
 Too much of some-thing is bad e-nough, but some-thing's com-ing ov- er me to

G<sup>7</sup> A F aug  
 make me won - der. Too much of no-thing is just as tough, I  
 Dmaj<sup>7</sup> 1. G<sup>7</sup> 2. G<sup>7</sup>  
 need to know the way to feel to keep me sat - is - fied. keep me sat - is - fied.  
 Bm<sup>7</sup> C#m<sup>7</sup> Gmaj<sup>9</sup>  
 What part of 'no' don't you un - der - stand?— I want a man not a  
 F#7(9) A F aug Dmaj<sup>7</sup>  
 boy who thinks he can.—

This sheet music page contains three staves of musical notation for voice and guitar. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Chords are indicated above the staves, with guitar chord diagrams shown above the first, third, and fifth measures. The lyrics are written below the notes. Measure 1 starts with G7, followed by A and F augmented. Measures 2-3 start with D major 7, followed by two endings: ending 1 goes to G7, and ending 2 goes to G major 7. Measures 4-5 start with B minor 7, followed by C# minor 7, and end with G major 9. Measures 6-7 start with F#7(9), followed by A and F augmented, and end with D major 7.

 G7       A       F aug  
 Boy who thinks he can.—Too much of some-thing is bad e-nough, but  
 {  
 Dmaj7       G7        
 some-thing's com-ing ov - er me to make me won - der. Too much of no-thing is  
 {  
 F aug       Dmaj7       G7      Repeat ad lib. to fade  
 just as tough, I need to know the way to feel to keep me sat - is - fied.

*Verse 2:*

Unwrap yourself from around my finger  
Hold me too tight or left to linger  
Something fine, built to last  
Slipped up there, I guess we're running out of time too fast.

Yes, my dear you'll know he soothes me (moves me)  
There's no complication, there's no explanation  
It's just a groove in me.

### Too much of something etc.

# SATURDAY NIGHT DIVAS

Words & Music by Victoria Adams, Emma Bunton,  
Melanie Brown, Melanie Chisholm, Geri Halliwell, Richard Stannard & Matt Rowe

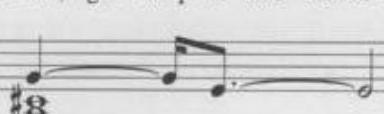
♪-84 ♩-♩



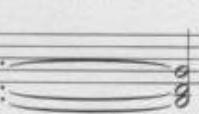
Get down, get deep-er and down.— get down, get deep-er and down.— (Sat- ur- day night)



Get down, deep-er and down.— get down, get deep-er and down.— (Sat- ur- day night)



Get down, get deep-er and down.— get down, get deep-er and down.— (Sat- ur- day night)



 G       A7

Get down, deep-er and down,— get down, get deep-er and down.— I. I'm not a - lone,

 Em7       Am7

now you're not in my mind,— you were the vic-

(Verse 2 see block lyric)

 8       8

- tim of— your crime,— I left you be - hind.— Boy,— you were a fool

 8       8

to treat me that way,— I'm not gon-na let—

 8



— you, I'm gon - na for - get — you, there's no-thing to say.—



You're a twist - ed lov - er,—— kiss and tell - in' on a su-



- per - star,—

that's what you are.

Well it was



Sa- tur-day night, I know the feel-in' was right, I did-n't know we'd get— so far.—


  
 Get down, get deep-er and down,— get down, get deep-er and down.— (Sat- ur- day night)


  
 Get down, deep-er and down,— get down, get deep-er and down.— (Sat- ur- day night)


  
 Get down, get deep-er and down,— get down, get deep-er and down.— (Sat- ur- day night)


  
 To Coda  1.  
 Get down, deep-er and down,— get down, get deep-er and down.— 2. Take it from me

2.



down, get deep - er and down  
(Sat - ur - day night) Mm

*D.%%. al Coda*

mm mm mm mm mm—

Mm mm mm mm mm mm—

*⊕ Coda*

down, get deep - er and down...

Wan-na get down, wan-na get down, wan-na

8



get down, Sat - ur - day night...

Wan-na get down, wan-na get down, wan-na

8

A7  
 Em7  
 A7

get down Saturday night. — Get down, get deeper and down— get down, get deep-er and down—  
 8 8

Em7  
 A7

Repeat ad lib. to fade  
 Get down, deep- er and down,— get down, get deep-er and down.—

*Verse 2:*

Take it from me  
 You know I mean what I'm saying  
 You'd better watch out  
 You'd better wise up to mind games he's playing.  
 He may have the looks  
 He may have the charms  
 But where does he go  
 What does he do when he's not in your arms?

Keep your head up high  
 Don't you know you are the superfly  
 And that ain't no lie  
 But it's a Saturday night  
 We got a feelin' that's right  
 Don't you know we'll get so high.

Get down, get deeper and down *etc.*

# NEVER GIVE UP ON THE GOOD TIMES

Words & Music by Victoria Adams, Emma Bunton,  
Melanie Brown, Melanie Chisholm, Geri Halliwell, Richard Stannard & Matt Rowe

♩ = 120

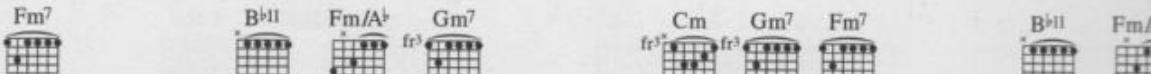
Fm7      B<sup>flat</sup>7      A<sup>flat</sup>7      Gm7      Cm      Gm7      Fm7      B<sup>flat</sup>7      A<sup>flat</sup>

Gm7      Cm      Gm7      Fm7      B<sup>flat</sup>7      A<sup>flat</sup>7      Gm7      Cm      Gm7

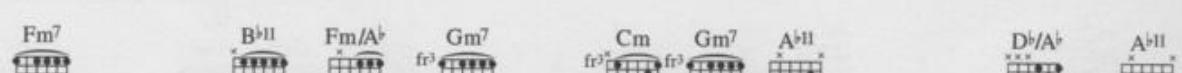
Fm7      B<sup>flat</sup>7      A<sup>flat</sup>7      Gm      Cm      Gm7      Fm7      B<sup>flat</sup>11      Fm/A<sup>flat</sup>

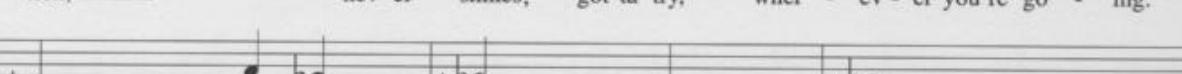
Gm7      Cm      Gm7      Fm7      B<sup>flat</sup>11      Fm/A<sup>flat</sup>      Gm7      Cm      Gm7

1. She

Fm<sup>7</sup>                      B<sup>♭</sup>II      Fm/A<sup>♭</sup>      fr<sup>3</sup> Gm<sup>7</sup>      Cm      Gm<sup>7</sup>      Fm<sup>7</sup>      B<sup>♭</sup>II      Fm/A<sup>♭</sup>  

  
 used to be a chan - cer,      spark - le in the rain,      told me she need - ed a friend.  
*(Verse 2 see block lyric)*

fr<sup>3</sup> Gm<sup>7</sup>      Cm      Gm<sup>7</sup>      Fm<sup>7</sup>      B<sup>♭</sup>II      Fm/A<sup>♭</sup>      fr<sup>3</sup> Gm<sup>7</sup>      Cm      Gm<sup>7</sup>  

  
 If she's go-ing cra - zy,      ba - by's on the way,  
  
 Fm<sup>7</sup>      B<sup>♭</sup>II      Fm/A<sup>♭</sup>      fr<sup>3</sup> Gm<sup>7</sup>      Cm      Gm<sup>7</sup>      A<sup>♭</sup>II      D<sup>♭</sup>/A<sup>♭</sup>      A<sup>♭</sup>II  

  
 seems like the day — nev - er ends.      Ev - 'ry - bo - dy needs some af - fec -  
  
 B<sup>♭</sup>m      E<sup>♭</sup>m<sup>7</sup>      D<sup>♭</sup>/F      G<sup>♭</sup>      A<sup>♭</sup>II  

  
 - tion, — nev - er shines,      got - ta try,      wher - ev - er you're go - ing.  
  
 B<sup>♭</sup>8      E<sup>♭</sup>8      G<sup>♭</sup>8      A<sup>♭</sup>II  


Fm<sup>7</sup> B<sup>b7</sup> A<sup>b</sup> Gm<sup>7</sup> Cm Gm<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup> A<sup>b</sup>

Nev-er give up on the good times, got-ta be-lieve in the love you find.  
 Nev-er give it up, no.

Gm<sup>7</sup> Cm Gm<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup> A<sup>b</sup> Gm<sup>7</sup> Cm Gm<sup>7</sup>

Nev-er give it up, no. Nev-er give up on the good times, liv-in' it up is a state of

Fm<sup>7</sup> B<sup>b7</sup> A<sup>b</sup> Gm<sup>7</sup> Cm Gm<sup>7</sup> Fm<sup>7</sup> B<sup>bII</sup> Fm/A<sup>b</sup>

mind.  
 Nev-er give it up no, nev-er give it up no.

Gm<sup>7</sup> Cm Gm<sup>7</sup> Fm<sup>7</sup> B<sup>bII</sup> Fm/A<sup>b</sup> Gm<sup>7</sup> Cm Gm<sup>7</sup>

2.



Sheet music for the first section of the song. The key signature is A minor (no sharps or flats). The chords shown are AII, BII, E♭maj7, AII, and BII. The vocal line consists of eighth and sixteenth note patterns.

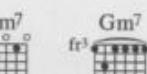
Dm



Sheet music for the second section of the song. The key signature changes to D major (one sharp). The chords shown are Dm, followed by a series of eighth-note patterns. The vocal line consists of eighth and sixteenth note patterns.



Sheet music for the third section of the song. The key signature changes to A minor (no sharps or flats). The chords shown are Gm7, CII, Gm/B♭, Am7, Dm7, and Am7. The vocal line includes lyrics: "3. Down and dir-ty ci - ty feel - in' out of place,-". The vocal line consists of eighth and sixteenth note patterns.



may- be you've ran — out - ta time.

He treats her like a la - dy, a

Sheet music for the fourth section of the song. The key signature changes to A minor (no sharps or flats). The chords shown are Gm7, CII, Gm/B♭, Am7, Dm7, Am7, Gm7, CII, and Gm/B♭. The vocal line continues the lyrics from the previous section. The vocal line consists of eighth and sixteenth note patterns.



smile up - on her face. Make up the last \_\_\_\_\_ of the lines..



Ev - 'ry - bo - dy needs some af - fec -



- tion,

nev - er shines,

got - ta try,

where - ev - er you're go - ing.



Nev - er give up on the good times, got - ta be - lieve in the love you

Nev - er give it up, no. Nev - er give up on the good times,  
 find.  
 Nev - er give it up, no.

liv-in' it up is a state of mind.  
 Nev - er give it up, no. Nev - er give it up, no.

N.C.

*Repeat ad lib. six times*

Hey now, look a - round,— pick your - self up off the ground.— I said

Nev - er give up on the good times, got - ta be - lieve in the love you



find.  
Nev - er give it up, no. Nev - er give it up, no.



Nev - er give up on the good times, liv - in' it up is a state of

*Repeat ad lib. to fade*



mind.  
Nev - er give it up, no. Nev - er give it up, no.

### Verse 2:

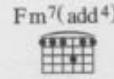
Bossa nova baby, heart is never soul  
 Shouting but he's never heard  
 Eyes all wide and open, the streets are paved with gold  
 Someone come back on their word.

Everybody needs *etc.*

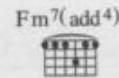
# DENYING

Words & Music by Victoria Adams, Emma Bunton,  
Melanie Brown, Melanie Chisholm, Geri Halliwell, Paul Wilson & Andy Watkins

**J=96**



Ooh!



Yeah!

Yeah, come on.

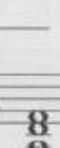
N.C.

1. You think you're quick but I'd like to see— you keep up with me. You think you're slick but I'd  
(Verse 2 see block lyric)

like to see— you pull a trick on me. You think you're so cool, hey big man you're old school.



You think you're smart but who the hell—d'ya think you're talk-ing to. Ev-'ry-one can see who



Ev-'ry- thing you say, (De-ny-ing) ev-'ry- thing you do, so be a fool to your-self for- ev - er



Fm<sup>7</sup>( add4)B<sup>b</sup>m<sup>7</sup>E<sup>b</sup>9

more.—— Try-ing a - ny kind of move, so what's it gon - na prove, you ain't

G<sup>b</sup>maj<sup>7</sup>Fm<sup>7</sup>(add4)B<sup>b</sup>m

fool - in' no-bo-dy, you ain't fool - in' no-bo-dy but your - self.

Check your-self but don't for - get your-self 'cos you're de - ny - ing. (Check your - self -

and don't for - get your-self) —

Check your-self but don't for - get your-self 'cos you're de - (for - get - ting)

- ny - ing.  
ev-'ry-thing you are and ev- en ev-'ry-thing you need, that's life, come on, a-ha, check your-self.)



Ev - 'ry - one can see who\_\_\_\_ you are.\_\_\_\_ Take a



look at your - self, tell me why keep on de - ny - ing.



Ev - 'ry - thing you say, (De - ny - ing) ev - 'ry - thing you do, so be a





G♭maj7

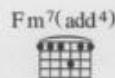


Fm7(add4)

fool to your - self for - ev - er more. Try - ing



a - ny kind of move, so what's it gon - na prove, you ain't



Repeat ad lib. to fade

fool - in' no - bo - dy, you ain't fool - in' no - bo - de - ny - ing.

## Verse 2:

I know you're sweet but I know you don't wanna be seen that way  
Admit defeat, win or lose who cares, it's just a game you play  
I know you need me, if you stay that way it's never gonna be  
You've got your style but I know what you really want from me.

Everyone can see etc.

# MOVE OVER

Words & Music by Victoria Adams, Emma Bunton,  
Melanie Brown, Melanie Chisholm, Geri Halliwell, Mary Wood & Clifford Lane

104

N.C.

The musical score consists of ten staves of music. The first staff shows a bass line with 'Drums' written above it. The second staff starts with a Gm chord (fr). The third staff starts with an F/G chord. The fourth staff starts with a C/G chord. The fifth staff starts with an F/G chord. The lyrics 'Ge - ne - ra - tion next,' are repeated three times, each time starting with a different chord: Gm, F/G, and C/G respectively. The sixth staff starts with an F/G chord. The seventh staff starts with a Gm chord (fr). The eighth staff starts with an F/G chord. The ninth staff starts with a C/G chord. The tenth staff starts with an F/G chord. The lyrics 'ge - ne - ra - tion next,' are repeated three times, each time starting with a different chord: F/G, Gm, and F/G respectively. The eleventh staff starts with a C/G chord. The twelfth staff starts with an F/G chord. The thirteenth staff starts with a Gm chord (fr). The fourteenth staff starts with an F/G chord. The fifteenth staff starts with a C/G chord. The sixteenth staff starts with an F/G chord. The lyrics '- ration next,' are repeated three times, each time starting with a different chord: C/G, F/G, and Gm respectively. The seventeenth staff starts with a Gm chord (fr). The eighteenth staff starts with an F/G chord. The nineteenth staff starts with a C/G chord. The twentieth staff starts with an F/G chord. The lyrics 'ge - ne - ra - tion next,' are repeated three times, each time starting with a different chord: Gm, F/G, and C/G respectively.

Gm  Gm/B<sup>b</sup>  Gm/C  Gm/F 
  
 Hold it down- feel the noise, let 'em know it's a fight— pick it up it's a - live...

Gm  Gm/B<sup>b</sup>  Gm/C  Gm/F 
  
 Hold it down,- feel the noise, let 'em know it's a fight— pick it up it's a - live... Move

Gm  B<sup>b</sup>  F 
  
 ov - er, yeah,— don't do it ov - er. Cos it's ov - er, yeah,— yeah, yeah.

C  N.C.

A ge - ne - ra - tion next.

Next phase, next stage, next grade, next wave.

*Drums*

N.C.

Let me tell you 'bout a thing got-ta put it to the test, it's a ce-le-bration, mo-ti-va-tion, ge-ne-ra-tion  
Well

next.

sow me the seed, ev-'ry col-our ev-'ry creed.

Teach, nev-er preach, lis-ten up and take heed.

fr) Gm

Gm/B<sup>b</sup>

fr) Gm/C

Gm/F

Take the heat, feel the flow,

cos you're rea-dy to burn, and we're rea-dy to go.—



Take the heat, — feel the flow, cos you're rea-dy to burn— and we're rea-dy to go.— Move



ov - er, yeah,— don't do it ov - er. Cos it's ov - er yeah,— yeah, yeah.



A ge-ne-ra - tion next.

N.C.

Let me tell you 'bout a thing got- ta put it to the test, it's a ce-le-br-a-tion, mo-ti-va-tion, ge-ne-ra-tion next. You

*Drums*

got-ta know the rules if you wan-na play the game. Re - spect and de- di- ca- tion nev-er rhyme on the phone.

DII  
fr<sup>3</sup>

Dedication! Good vibration! Baby nation!  
Celebration! Motivation! Recreation! Crazy nation! Move  
Anonimation! Domination! Imagination!

Gm  
fr<sup>3</sup>

B<sup>b</sup>  
fr<sup>3</sup>

F  
fr<sup>3</sup>

ov - er, yeah, — don't do it ov - er. Cos it's ov - er yeah, — yeah, yeah..

C  
fr<sup>3</sup>

Gm  
fr<sup>3</sup>

B<sup>b</sup>  
fr<sup>3</sup>

Move ov - er, yeah, — don't do it ov - er. Cos it's

F C N.C.

ov - er yeah, — yeah, yeah. — A ge-ne-ra-tion next.

Gm F/B<sup>b</sup> C F

Ge - ne - ra - tion next, ge - ne - ra - tion next,

Gm F/B<sup>b</sup> C F Gm F/B<sup>b</sup>

ge - ne - ra - tion next, ge - na - ra - tion next, — ge - ne - ra - tion next, ge - ne -

C F Gm F/B<sup>b</sup> C F

ra - tion next, ge - ne - ra - tion next, ge - ne - ra - tion next. — Repeat to fade

# DO IT

Words & Music by Victoria Adams, Emma Bunton,  
Melanie Brown, Melanie Chisholm, Geri Halliwell, Paul Wilson & Andy Watkins

♩ = 100



Hey!



Come on!

Come on!

Come on and do it. Hey!



Come on and do it. Do it, do it.

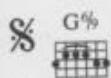
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1. It's just an - oth - er thing you got-ta keep your eye fixed on the road.—  
(Verse 2 see block lyric)

Do what your Ma-ma said.— I will not be told.— Keep your mouth shut, keep your legs shut, get

back in your place.— Huh! Blame - less, shame - less dam - sel in dis - grace.—



Who \_\_\_\_\_ cares— what they say— be-cause the rules \_\_\_\_\_ are for break - ing. I'll tell ya

A  
 B<sup>7sus4</sup>  
 who made them a - ny-way, you've got to show what you feel don't hide  
 Chorus  
 E D/A A D/F# G  
 Come on and do it. Don't care how you look it's just how you feel... Come on and  
 D/A A D/F# G D/A A  
 do it. You've got to make it real. Come on and do it. It's time to  
 D/F# G D/A A D/F# G  
 free what's in your soul... You've got to get it right this time. Come on freak and lose con-trol...

N.C.

Musical score for the N.C. section. The vocal part starts with a series of eighth notes and sixteenth-note patterns. The lyrics are: "You might do the wrong— thing for the right". The drums provide a steady rhythmic foundation with eighth-note patterns.

Musical score for the "rea-sons" section. The vocal part continues with eighth notes and sixteenth-note patterns. The lyrics are: "rea-sons. Don't just do the right". The drums continue their eighth-note pattern.

D.%. Repeat Chorus to fade

Musical score for the chorus section. The vocal part includes lyrics: "— thing to be pleas - in'." The drums play a prominent role with a complex eighth-note pattern.

Verse 2:

Remember things like you should be seen and never heard  
Give a little respect to me and it will be returned  
Keep your head down, keep your nose clean, go back against the wall  
Girl there's no way out for you, you are sure to fall.

Who cares what they do because it's yours for the taking  
So, it's not for you anyway, make your own rules to live by.

Come on and do it. etc.

# VIVA FOREVER

Words & Music by Victoria Adams, Emma Bunton,  
Melanie Brown, Melanie Chisholm, Geri Halliwell, Richard Stannard & Matt Rowe

J-84



N.C.





1. Do you still re - mem - ber how we used to be,—  
(Verse 2 see block lyrics)

feel-ing to - geth - er, be - lieve in what- ev - er my love has said to me.—

Both of us were dream - ers, young love in the sun,—

felt like my sav - iour, my spi - rit I gave— you, we'd on - ly just be - gun.—


Has - ta man - an - a, al - ways be mine. Vi - va for-ev -  
 er, I'll be wait - ing, ev - er - last - ing like the sun..  
 Live for-ev - er, for the mo - ment, ev - er search -  
 ing, for the one.

**1.**  
  
**2.**  


Sheet music for a three-part musical score (Treble, Bass, and Alto) in E-flat major. The music consists of four systems, each starting with a measure of rest followed by a measure of eighth-note patterns.

**Chords:**

- System 1:** E♭m, B♭m, C♭
- System 2:** G♭, E♭m, B♭m
- System 3:** C♭, G♭, E♭m
- System 4:** B♭m, C♭, G♭

**Measure Patterns:**

- System 1:** Treble: eighth-note pairs (two groups of two), Bass: eighth-note pairs (two groups of two). Measures end with a 3/8 time signature.
- System 2:** Treble: eighth-note pairs (two groups of two), Bass: eighth-note pairs (two groups of two). Measures end with a 3/8 time signature.
- System 3:** Treble: eighth-note pairs (two groups of two), Bass: eighth-note pairs (two groups of two). Measures end with a 3/8 time signature.
- System 4:** Treble: eighth-note pairs (two groups of two), Bass: eighth-note pairs (two groups of two). Measures end with a 3/8 time signature.



Back where I be - long— now, was it just a dream,-



feel - ings un - fold, they will nev - er be sold and the sec - ret's safe with me.—



Has - ta—— man - an - a,— al - ways — be



mine.

Vi - va for - ev - er,— I'll be wait - ing,— ev - er- last -







ing—— like the sun.—— Live for - ev -  
 er,—— for the mo - ment,—— ev - er search - ing—— for the one...

**[1-3.**  

**G**  
**4.**  

**G**

Vi - va for - ev - —

*Verse 2:*

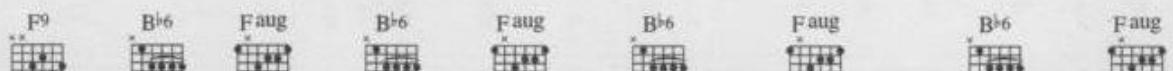
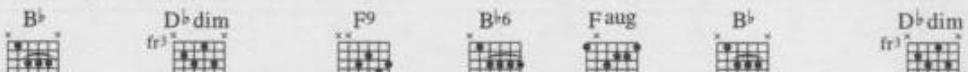
Yes, I still remember, every whispered word  
 The touch of your skin, giving life from within like a love-song that I'd heard  
 Slipping through my fingers like the sands of time  
 Promises made, every memory saved, has reflections in my mind.

Hasta manana *etc.*

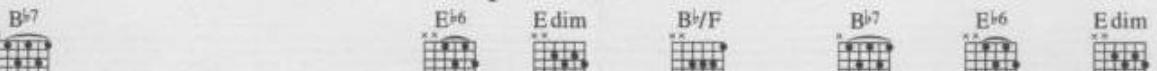
# THE LADY IS A VAMP

Words & Music by Victoria Adams, Emma Bunton,  
Melanie Brown, Melanie Chisholm, Geri Halliwell, Paul Wilson & Andy Watkins

Tempo I ♩ = 80 (♩♩♩♩)



El - vis was a coo - la sha - ker, — Mar - ley, Zig - gy,



me-lo-dy ma - ker. She's a Bond babe, kick some ass, — Doc - tor No — this girl's —

3 3  
Vamp

B<sup>♭</sup>/F      F<sup>9</sup>aug      B<sup>♭</sup>6      F aug      B<sup>♭</sup>6  
  
 got class.. Char - lie's An - gels, girls on top,- hand - bags, heels, their

B<sup>♭</sup>7      E<sup>6</sup>      Edim      B<sup>♭</sup>/F      B<sup>♭</sup>7      E<sup>6</sup>      Edim  
  
 pis - tols rock.- Ba - by love\_ are so\_\_ glam queen,- sing the blues\_ a love\_

B<sup>♭</sup>/F      F<sup>9</sup>aug      B<sup>♭</sup>6      F aug      B<sup>♭</sup>6  
  
 su - preme.. Six - ties Twig - gy set the pace,- way back then she

**Tempo I**  
 B<sup>♭</sup>7      E<sup>6</sup>      Edim      B<sup>♭</sup>/F      B<sup>♭</sup>7      E<sup>6</sup>      Edim  
  
 had the face. That's all in the past,- le-gends built to last.. But she's got some-thing new,-



she's a power girl— in a nine-ties world— { and she  
knows just what to down-town swing-ing

**Tempo II**



do.  
dude. }

'Cause the la-dy is a vamp, she's a vix-en not a tramp, she's a



da da da da da da da.

Come on fel-las place your bets, 'cause you

ain't seen noth-in' yet, she's the top of the top, she's the best. Yes!

**To Coda ♫**

N.C.



3 3

3 3

3 3

**Tempo I**

Jack - ie O,— we loved her so,— sor - ry Mis - ter Pre - si - dent as

**Tempo II**

far as we know.— Nor - ma Jean had a se - ven year itch.—



some like it hot to a fe - ver pitch.— San - dy Den - ny,

*D. M. al Coda  
Tempo I*



sum - mer love,— and Gra - dy's t - birds the moon a - bove. That's all

*Φ Coda*    **Tempo I**

E<sup>b</sup>                      Edim                      B<sup>b</sup>/F                      B<sup>b</sup>7                      E<sup>b</sup>                      Edim

Sca - ry, Ba - by, Gin - ger, Posh,— Spor - ty, yes now

B<sup>b</sup>/F                      B<sup>b</sup>7                      E<sup>b</sup>                      Edim                      B<sup>b</sup>/F                      G<sup>7</sup>

that's your lot.— We're the Spice Girls rea - dy to go,—

C<sup>7</sup>                      F<sup>7</sup>

la - dies and gents can you please take your seats and we hope that you en - joy— the

B<sup>b</sup>                      B<sup>b</sup>/A<sup>b</sup>                      Gm<sup>7</sup>                      C<sup>7</sup>(<sup>#</sup>5)/F<sup>#</sup>                      F                      Cdim                      B<sup>b</sup>9

show.                      Ha ha ha! Thank you very much!

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